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Reflexion: kico Aruba tin di haber cu “Caiso” “Calypso” y “Roadmarch”?

TA un echo cu e palabranan: “caiso” “calypso” y “roadmarch” a pasa den e desaroyo historico cultural di Trinidad segun su historia di colonisacion y esclavitud Afro-Ingles. Nan ta palabranan cu academiconan Trinitario ta trata di splica. Dr. Keith Q Warner cu a nace na Trinidad na 1943, a indica den su buki “The Trinidad Calypso”: “When Europeans first came to Africa and failed to find any libraries with books they hastily concluded that Africans had no history and no literature... the oral tradition has survived the ravages of man, the middle Passage and Man’s inhumanity.” Dr. Keith Warner a haci un studio di “The Trinidad Calypso as oral literature”.

E ta splica lo siguiente: “The transformation into “calypso” is seen to have come from one of these sources:

- a. The Carib word “carieto”, meaning a joyous song, which itself evolved into “cariso”;
- b. The French patois creations “carrousseaux” from the archaic French word “carrouse”, meaning a drinking party or festivity, or “caillisseaux”, an apparent attempt to give a French form to a term transmitted orally, probably “kaïso”, of which this form would be an acceptable rendition in writing;

c. The Spanish word “caliso”, a term also used for a topical song in St. Lucia;

d. “careso”, a topical song from the Virgin Islands;

e. The West African (Hausa) term “kaïso”, itself a corruption “kaieto”, an expression of approval and encouragement similar to “bravo”. This is the derivation that has found the most favour. This last term “kaïso” has also survived alongside its derivation “calypso”, which, according to Errol Hill, first appeared as “calypso”, denoting the Trinidad Carnival song only in 1900. It is still used to show appreciation for a calypso well composed and executed. Thus Quevedo’s statement about “kaïso” being used to describe the song when sung as well as a means of expressing ecstatic satisfaction over what was in the opinion of the audience a particularly excellent “kaïso” is still valid today, a state of affairs that does not seem to be in any way on the decline.

The dual existence of an original word alongside its etymological derivative is nothing new. The difference in them is usually one of pure semantics. Hence “kaïso”, in addition to its main role as indicator of appreciation and approval, is at times also used interchangeably for “calypso”. In such a case it

has the connotation of “genuine” calypso”.

Den e canticanan mester tene na cuenta:

1. They were usually sung extempore. To this day, when nearly all calypsoes are composed and rehearsed before rendition, the ability of the calypsonian to sing extempore is greatly admired and appreciated.
2. They are flattering or satirical, foreshadowing in this respect the many biting social comments that inform the contemporary calypso.
3. The singers would trade insults among themselves, thus starting the tradition of what were to become the celebrated calypso wars. In this regard, therefore, the slaves who practiced this “art” can definitely rank among the forerunners of the contemporary calypsonian. It is to be noted, en passant, that they were not entirely without a tradition of their own in the area of songs of praise and derision, having, to all appearances, brought this with them from West Africa.”

“The Road March is the calypso that, by popular acclaim, is played/sung by the majority of the Carnival bands over the two days of Carnival. Ideally, the Road March has a very catchy tune, with a chorus that the revelers

can sing in toto or in part. Sometimes, there is no one outstanding calypso and in such a case a simple numerical count is taken by the Carnival Development Committee officials at certain vantage points. The result is that certain revelers, depending on what section of the town they celebrate the Carnival, have the impression that a particular calypso is the Road March, whereas in fact it is another that is played more frequently elsewhere. This is however accepted in good faith and one finds very little controversy over the choice of the Road March”. Dr. Warner ta sigui bisa den e parti di “Calypso Outside Trinidad: “As we have seen, records helped to give the calypso an international audience. Calypsonians have themselves taken the calypso abroad and in many instances several have remained outside of Trinidad, wherever it was possible either for them to live solely from calypso or to make a living in some field, there allowing them the opportunity to compose and sing calypsos as they wished.”

Prome cu Aruba a bin cu carnaval organisa pa un “Stichting”, tabatin ‘paradanan’ rond di algun club cu nos musica folklore. Despues cu a acepta e musica di Trinidad den dj’e, Aruba su carnaval, a bira

un copia, pa no bisa un replica di e carnaval di Trinidad. E prome paradanan a tuma luga na Playa y despues cu San Nicolas a pidi, a cuminsa cu parada na San Nicolas. E calypso mas tanto, ta wordo componi djis pa participa cu n’e, paso despues no ta tok’e mas. Consecuentemente, calypso ta artificialmente na bida.

Despues di 59 aña cu ta organisa carnaval, e “Road March” a cuminsa haya algun desaroyo cu ta hiba na e direccion pa Aruba haya su identidad propio den musica pa carnaval. E participantenan kier un cantica cu un “Kik” y esaki, paso nos no tin “Roots”. Ya pa hopi aña caba ta experimenta cu ritmonan, cu ta wordo bon acepta den e participantenan, cu si no ta pa nan, no tin carnaval. Ta den experimentacion cu e ritmonan e creatividad ta. Esaki ta conta tambe pa e disfraz nan.

E creatividad unico den disfraznan y experimentacion cu ritmonan cu ta move e pueblo, ta duna Carnaval di Aruba su identidad propio.

Pa nos Arubiano nan ta importante e union y e alegria di henter nos pueblo den carnaval.

Arubianonan ta rechasa conflicto, paso nan ta hende cu ta gusta y ta traha pa union.

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